

E *p*

..... to share. Dear Lord, and shall we

to share. Dear Lord, and shall we

wreath to share. Dear Lord, and shall we

to share. Dear Lord, and shall we

cres.

sleep...ing lie While Thou pre...par'st for

sleep...ing lie While Thou pre...par'st for

sleep...ing lie While Thou pre...par'st for

sleep...ing lie While Thou pre...par'st for

sleep...ing lie While Thou pre...par'st for

p *dim*

us to die? Our place, our

us to die? Our place is near, our

us to die? Our place *p*

us to die? *dim* Our

(H. 430)

place is near Thy side, Thy
place is near Thy side, Thy
is near Thy sa- cred side, Thy
place is near Thy sa- cred side, Thy

Ff
cred side. In
sa- cred side. In life and death **f**
sa- cred side. In
sa- cred side. In life and death

life and death we'll
we'll there a- bide
life and death we'll
we'll there a- bide

sf (H. 430) **sf**

there a ... bide. *p* With ... Thee the

there a ... bide. *p* With Thee the *cres*

power of Hell the power of Hell... *f*

power of Hell the power of Hell... *f*

power of Hell the power of Hell... *f*

power of Hell *loco* the power of Hell... *f*

to dare ... With Thee

to dare ... With

to dare ... With

to dare ... With

sf (H. 430)

the vic-tor's wreath

Thee the vic-tor's the

Thee the vic-tor's the

Thee the vic-tor's the

to share with Thee with

vic-tor's wreath to share with

vic-tor's wreath to share with

vic-tor's wreath to share with

Thee the vic-tor's wreath

Thee the vic-tor's wreath

Thee the vic-tor's wreath

Thee the vic-tor's wreath

(H. 430)

to share... the vic-tor's

to share with Thee the vic-tor's

to share with Thee the vic-tor's

to share... the vic-tor's

wreath to share, to share... to

wreath to share, to share... to

wreath to share

rall poco. to

wreath to share

rall poco.

share. It is high time... to a-

share. It is high time... to a-

share. It is high time... to a-

gva share. It is *loco* high time... to a-

(H. 430)

- wake out of sleep..... The

- wake out of sleep..... The

- wake out of sleep..... The

- wake out of sleep..... The

night is far,..... the night is far

night is far,..... the night is far

night is far,..... the night is far

night is far,..... the night is far

spent..... It is high time.....

spent..... It is high time.....

spent..... It is high time.....

spent..... It is high time.....

(H. 430)

[illegible]

The musical score is for a piece titled "The Night is Far". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are "The night is far". The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef with a key signature of one flat. The score is divided into four measures. The first measure contains the lyrics "The", the second "night", the third "is", and the fourth "far". The piano accompaniment consists of a series of chords and arpeggiated figures, with some triplets indicated by a '3' and a bracket. The overall mood is serene and contemplative.

spent, the day is at hand,
 spent, the day is at hand,
 spent, the day is at hand,
 spent, the day is at hand,

(H. 430)

the day is at hand. Let
the day is at hand. Let
the day is at hand. Let

us cast off the works of dark
us cast off the works of dark
us cast off cast off the

us cast off the works of dark - ness the

- ness, of dark ness
- ness, of dark ness
works of dark ness

works of dark ness

(H. 430)

and put..... on the ar... mour of light. The night is far spent, the day is at night is far spent, the day is at night..... The night..... is far

(H. 430)

cres
hand, the night is far spent, the day
cres
hand, the night is far spent, the day
cres
..... the day is at hand
cres
spent the day

L.f
is at hand. Let us
f
is at hand. Let us
f
..... at hand. Let us
is at hand. Let us

..... cast off the works of
cast off the works of
cast off the works of
..... cast off the works of

dark-ness and put on, and put on, and put on the armour of light and put on the armour of light and put on the armour of light and put on the armour of light

p *cres* *ff* *gva* *ff* (H. 430)

Let us cast off the works of
darkness, and put on
the armour of light

(H. 430)

and put on
and put on
and put on
and put on
tratt? 8
the ar- mour of light.....
the ar- mour of light.....
the ar- mour of light.....
the ar- mour of light.....
tratt? 8
lunga.
(H. 430)

PART II.

Nº 15. Introduction. & Rect: (Bass) "WHOMSOEVER I SHALL KISS."

A *Tempo di Marcia*. M.M. ♩ = 80.

The musical score is written for piano and features five systems of staves. The first system begins with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'A Tempo di Marcia' with a metronome marking of M.M. ♩ = 80. The first system includes a piano (p) dynamic marking and a crescendo hairpin. The second system continues the piece with a piano (p) dynamic marking and a crescendo hairpin. The third system introduces a section marked 'B' and includes dynamics of sf (sforzando), p (piano), and dim (diminuendo). It also features a crescendo hairpin and a marking of 8va. The fourth and fifth systems continue the musical development with various dynamics and articulations.

First system of musical notation. Treble and bass staves. Dynamics: *cres*, *sf*, *f*, *dim*, *p*. The treble staff features a melodic line with many beamed sixteenth notes, while the bass staff provides harmonic support with chords and moving lines.

Second system of musical notation, beginning with a 'C' time signature. Treble and bass staves. Dynamics: *p*. The treble staff has a melodic line with some slurs, and the bass staff continues the harmonic accompaniment.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. The treble staff shows a melodic line with slurs, and the bass staff has a more active line with some beamed notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim*, *p*. The treble staff has a melodic line with slurs, and the bass staff has a more active line with some beamed notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*. The treble staff has a melodic line with slurs, and the bass staff has a more active line with some beamed notes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *sf*, *sf*, *animando.*. The treble staff has a melodic line with slurs, and the bass staff has a more active line with some beamed notes. The system ends with the instruction *animando.*

D

f Whom-so-e --

cres *f* *ff* *sf* *trem:*

-----ver I shall kiss that same is He..... Take Him and

sf *p* *sf* *p*

lead Him a --- way..... safe -----ly.

sf *p* *cres* *cres*

cres *cres*

ff *sonore.*

ff

gva

Animando sino alla fine.

ff

ff

Nº 16. Solo. (Contralto) "DELIVER ME O MY GOD?"

F *Poco meno*, M.M. $\text{♩} = 72$. *espressivo*.

CONTRALTO.

De...li...ver me O.... my

PIANO.

God, De...li...ver me O.... my God.

out of the hand of the wick...

-- ed, out of the hand of the wick...

ed De li ver me O..... my God,

De li ver me my God, De

li ver me my God out of the hand of the un-

cres

right eous and cru-el man O God be not

dim *cres* *f* *p*

dim *p* *sf*

cres *sf*

far from me O my God make haste for my

p

help O God be not far from

cres f p

me O my God make haste for my

p

help O my God O my God

f dim

poco rall. a Tempo.

make haste for my help for my help.

p

col canto. a Tempo.

O my God make haste make

espressivo.

cres

dim

haste for my help O my God my

f

cres

f

rall.

God make haste, my God make haste for my help.

dim

col canto.

a Tempo.

cres

rall

cres

Nº 17. Recit: (Bass.) "MASTER, MASTER."

(Contralto.) "AND HE KISSED HIM?"

Solo. (Baritone.) "JUDAS, BETRAYEST THOU?"

Chorus. "LORD, SHALL WE SMITE WITH THE SWORD?"

JUDAS. *L Allegro. M.M. $\text{♩} = 120.$* *f*

Mas ter,

PIANO. *ff* *ff*

Mas ter,

p

Contralto. And

cres *f* *f*

he kis sed Him.

ff *ff* (H. 430)

The musical score is written for four parts: Judas (Bass), Piano, Contralto, and Solo (Baritone). The tempo is marked 'L Allegro. M.M. ♩ = 120.' and the key signature has two sharps (F# and C#). Judas's part begins with a vocal line marked 'f' and the lyrics 'Mas ter,'. The Piano accompaniment starts with a grand staff marked 'ff' and features a rhythmic pattern of eighth and sixteenth notes. The Contralto part enters with a vocal line marked 'And'. The Solo part enters with a vocal line marked 'he kis sed Him.' and a piano accompaniment marked 'ff'. The score concludes with a double bar line and the number '(H. 430)'.

Baritone.

Ju das ,

be - - tray est thou the

Son of Man with

..... a kiss ?

(H.430)

M *Allegro Agitato.*

CHORUS.

Tenori. *f*

Lord..... shall we smite, shall we smite with the

Bassi. *f*

Lord..... shall we smite, shall we smite with the

f

sword? Lord..... shall we smite shall we smite. with the

sword? Lord..... shall we smite shall we smite with the

sf

sword? for the sword of the en-e-my the sword of the en-----e-

sword? for the sword of the en-e-my the sword of the en-----e-

The first system of the musical score consists of two staves. The top staff is a vocal line with lyrics: "sword? for the sword of the en-e-my the sword of the en-----e-". The bottom staff is a piano accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is common time (C).

-my is on ev'-----ry side

- my is on ev'-----ry side

The second system continues the musical score. The vocal line has lyrics: "-my is on ev'-----ry side". The piano accompaniment features a more active melody with some dynamic markings like *sf* (sforzando). The key signature and time signature remain the same.

They lay hold on bow, on

They lay hold on bow, on

The third system of the musical score shows the vocal line with lyrics: "They lay hold on bow, on". The piano accompaniment continues with a steady rhythmic pattern. The key signature and time signature are consistent with the previous systems.

bow and spear, they are cru-----el and have no

bow and spear, they are cru-----el and have no

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is in a 4/4 time signature. The lyrics are: "bow and spear, they are cru-----el and have no".

mer-----cy they are cru__el and have no mer ---cy

mer-----cy they are cru__el and have no mer ---cy

The second system of the musical score continues the vocal and piano parts. The lyrics are: "mer-----cy they are cru__el and have no mer ---cy". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Lord shall we smite with the sword? for the

Lord shall we smite with the sword? for the

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "Lord shall we smite with the sword? for the". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

sword of the en - e - my is on ev - - - - ry side, on

sword of the en - e - ny is on ev' - - - - ry side, on

ev' - - ry side They lay hold on bow and spear they are

ev' - - ry side They lay hold on bow, on bow and spear they are

marcato.

cru - - el and have no mer - - - - cy They lay hold on

cru - - el and have no mer - - - - cy They lay hold on bow, on

bow and spear they are cru...el and have no mer....cy. **P**

bow and spear they are cru...el and have no mer....cy.

sf

They..... are cruel and have no

They..... are cruel and have no

dim

dim

mer cy, no mer cy. **Q**

mer cy, no mer cy.

cres

cres

(H.430)

Nº 18. Solo. (Baritone) "ALL THEY THAT TAKE THE SWORD?" 103
 Quartet & Chorus. "O MATCHLESS RESIGNATION"

A

BARITONE. *Adagio maestoso. M.M. ♩ = 58.* All they that take the

PIANO. *f* *calmo.*

sword shall perish with the sword, Think ye that I can not now

dim. *3* *pp calmo.*

pray to my Fa-----ther Think ye That I can not now

pray to My Fa-----ther and He shall presently give Me

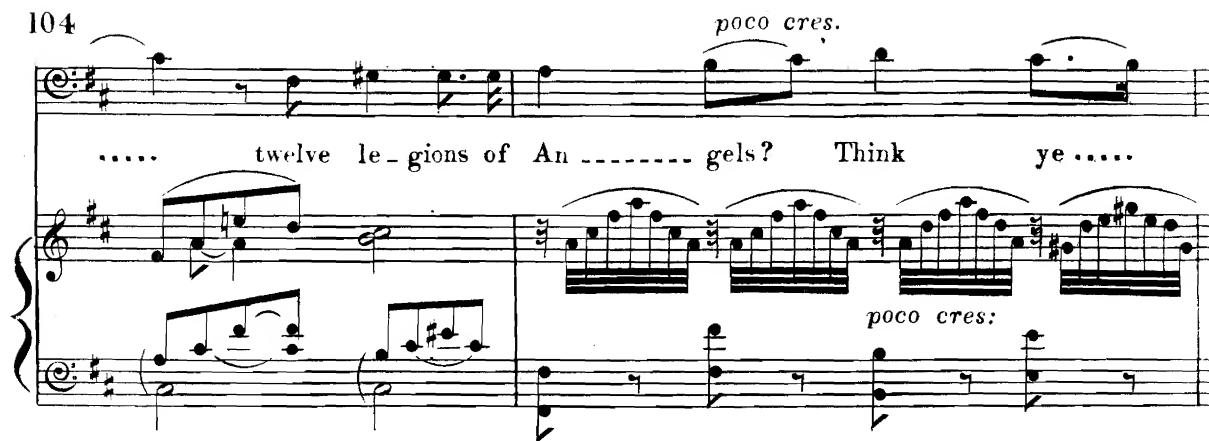
espressivo. *cres*

The musical score is written for a Baritone soloist and a Piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Adagio maestoso' with a metronome marking of 58 beats per minute. The score is divided into four systems. The first system shows the Baritone entering with the lyrics 'All they that take the' and the Piano providing a rhythmic accompaniment with triplets. The second system continues the lyrics 'sword shall perish with the sword, Think ye that I can not now' and includes dynamic markings like 'dim.' and 'pp calmo.'. The third system continues with 'pray to my Fa-----ther Think ye That I can not now'. The fourth system concludes with 'pray to My Fa-----ther and He shall presently give Me' and features 'espressivo' and 'cres' markings. The score includes various musical notations such as triplets, slurs, and dynamic markings.

poco cres.

..... twelve le-gions of An-----gels? Think ye.....

poco cres:



Soprano.

Contralto.

Tenor.

Baritone.

O matchless

O matchless



that I..... can ---- not now pray to my Fa--ther

Soprani.

Tenori.

Bassi.

p

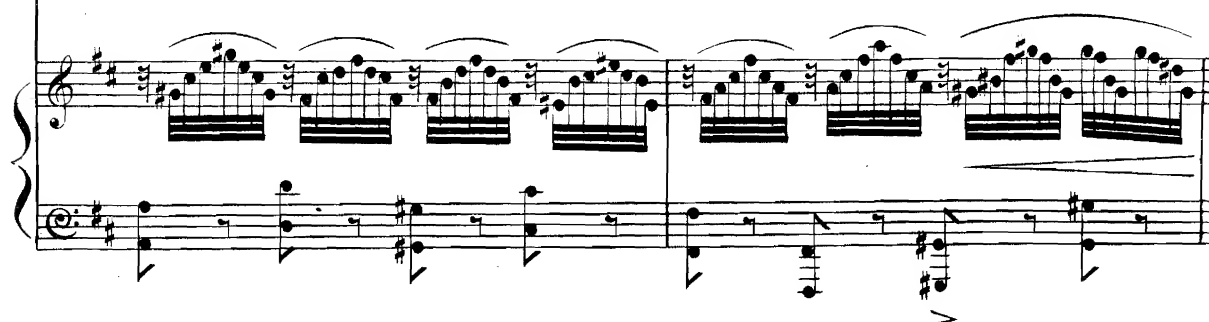
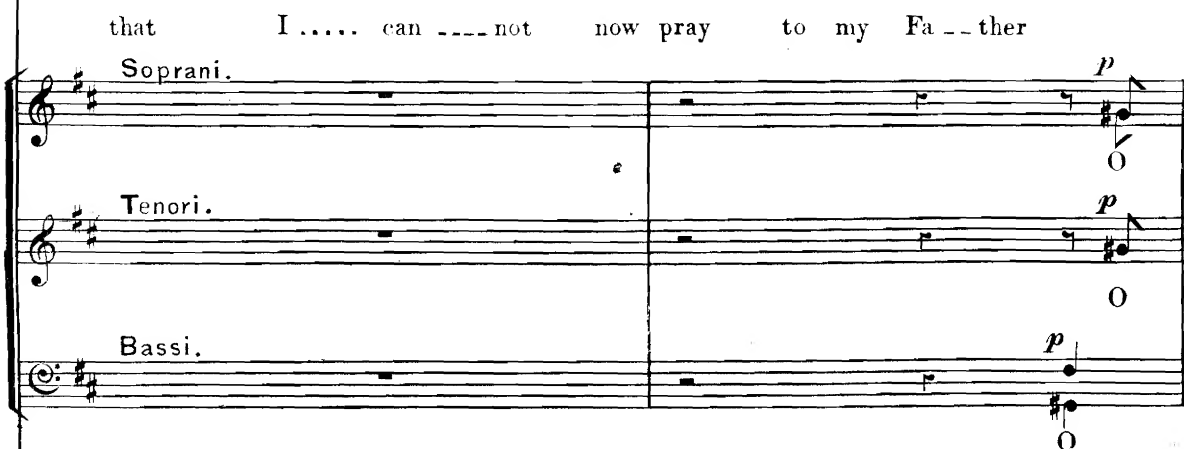
p

p

O

O

O



res - ig - na - tion, To insult and to pain

O match-less res - ig - na - tion, To insult and to pain

res - ig - na - tion, To insult and to pain

And He shall pre - sent - ly and He shall

matchless res - ig - na - tion To insult and to pain

matchless res - ig - na - tion To insult and to pain

matchless res - ig - na - tion To insult and to pain

And all for our, for our sal - va - tion That Hea - ven that

And all for our sal - va - tion That Hea - ven that

And all for our for our sal - va - tion That Hea - ven that

present - ly give me twelve le - gions twelve le - gions of

And all for our sal - va - tion That Hea - ven that

And all for our, for our sal - va - tion That Hea - ven that

And all for our sal - va - tion That Hea - ven that

(H. 430)

106

ff *dim* *p*

Hea --- ven we might re --- gain O mys - te - ry

ff *dim* *p*

Hea --- ven we might 3 re - gain O mys - te - ry

ff *dim* *p*

Hea --- ven we might we might re - gain O mys - te - ry

ff *dim* *p*

An --- gels of An --- gels re --- gain

ff *dim* *pp*

Hea --- ven we might 3 re - gain O mys - te - ry

ff *dim* *pp*

Hea --- ven we might we might re - gain O mys - te - ry

ff *dim* *pp*

Hea --- ven we might 3 re - gain O mys - te - ry

ff *dim* *pp*

Hea --- ven we might 3 re - gain O mys - te - ry

ff *dim* *pp*

mys - te - ry past re - veal ing

pp

past re - veal ing O

pp

past re - veal ing O

pp

past re - veal ing O

p
O mys--te-ry, mys-te-ry past re--veal--

p
Think ye, think ye that I can--not now pray to my Fa--

love, O love beyond all thought be--yond all
love, O love beyond all thought be--yond all
love, O love beyond all thought be--yond all

8

p
O love, O love beyond all thought
-ing O love, O love be--yond all
O love, O love be--yond all
--ther and He shall pre--sently give me give me twelve

thought
thought
thought

p O love be--yond all thought
p O love be--yond all thought
p O love be--yond all thought

pp *eres*

(H.430)

cres **B** *sf* *p*

O love be---bond all thought His wounds are for our

thought *cres* be --- yond all thought His wounds are for our

thought *cres* be --- yond all thought His wounds are for our

le --- gions of An --- gels and He shall.....

cres *sf* *p*

O love be --- yond all thought His wounds are for our

O love be --- yond all thought His wounds are for our

O love be --- yond all thought His wounds are for our

f *f* *p*

p *cres*

heal - ing His death our life has bought His death His

heal - ing His death our life has bought His death His

heal - ing His death our life has bought His death our life has

pre - sent - ly *p* give me twelve le --- gions of An --- gels

heal - ing *p* His death our life has bought His death our

heal - ing *p* His death our life has bought *cres* His death our

heal - ing His death our life has bought His death our life has

sf *p* *8* *8* *8* *p* *cres*

(H. 430)

109

f death.... our life our life has *p* bought His

f death.... our life has *p* bought His

f bought.... our life our life has *p* bought His

twelve legions of An-----gels twelve

f life our life has bought

f life our life has bought

f bought our life has *p* bought

f *cresc.* *f* *p*

death our life our *cres*

death our life our *cres*

death our life our *cres*

le-gions of An-gels *cres*

His death our *cres*

His death our *cres*

His death our *cres*

110

life has bought his death our

life has bought his death our

life has bought his death our

twelve le --- gions of An --- gels twelve

life has bought His death our

life has bought His death our

life has bought His death our

8 8 8 8

dim

life *dim* our life has bought

life *dim* our life has bought

life *dim* our life has bought

le --- gions of An --- gels Whom

dim

life *dim* our life has bought

life *dim* our life has bought

life *dim* our life has bought

8 8 8 8

TENORI. seek ye?

BASSI. M.M. ♩ = 108.

Allegro moderato.

Je -- sus of Naza - reth. He said, He

f

f

f

f

said, I am a -- ble to de - stroy the tem - - - - - ple of

said, I am a -- ble to de - stroy the tem - - - - - ple of

sf

p

sf

sf

God and to build it in three days. He is guil - ty of

God and to build it in three days. He is guil - ty of

cres

cres

cres

f

sf

f

f

death. I am He! I am He!

death.

ff *f* *p*

pp *sf* *f* *sf*

sf *dim* *rall*

D *Sostenuto moderato.*

Soprano. *p*

Tenor. *p*

I the Lord have call-----ed thee in

I the Lord have call--ed thee in right--eous-ness, I the

Sostenuto moderato. M.M. $\text{♩} = 58.$

righteous-ness I the Lord have called thee have called thee in
 Lord have called thee in righteousness have called thee in
 righteousness,
 righteousness, and will hold thy hand and keep thee, and will hold thy hand and
 and will hold thy hand and keep thee. when thou passest through the waters I will be
 keep thee. when thou passest through the wa-ters I will be with thee

p *cres* *p* *cres* *p* *cres*

with thee I, the Lord, will hold thy hand,

with thee I, the Lord, will

and through the ri--vers, through the ri-vers they shall not o-ver-

hold thy hand and through the ri-vers they shall not o-ver.

flow thee and through the ri-vers, through the ri-vers they shall not over-

flow thee and through the ri-vers they shall not over-

f *>* *dim* *>*

-flow thee I, the Lord, have called thee in righteous-ness

f *>* *dim* *>*

-flow thee I, the Lord, have called thee in righteousness and

cres *f* *>* *dim* *>*

p *sf* *>*

and will hold thy hand and keep thee. When thou pass-est

p *sf* *>*

will hold thy hand and keep thee. When thou pass-est

p *sf* *dim* *p* *>*

p *sf* *sf* *dim* *p* *>*

pp *pp* *>*

through the wa-ters I will be with thee,

pp *pp* *>*

through the wa-ters I will be with thee, and through the ri-vers

pp *pp* *>*

through the ri -- vers they shall not o ----- ver --

through the ri -- vers they shall not, they shall not o ----- ver --

pp

pp

p

p

E

- flow thee.

Baritone.

- flow thee. Be ye come out as against a thief..... with

marcato.

swords and staves! When I was dai -- ly

with you in the tem ----ple ye stretched forth no hands a_

---gainst me; but..... this is your hour..... and the

cres *cres*

power of dark ----- ness But

stacc: p A -- way with such a fel -- low

CHORUS.

A -- way with such a fel -- low

sf

this is your hour and the
 from the earth for it is not fit that he should live The
 from the earth for it is not fit that he should live The

espressivo.

I, the Lord, have
 I, the Lord, have
 I, the Lord, have

power of dark ness

marcato.

soul that sin neth it shall die A -
 soul that sin neth it shall die A -

espressivo.

(H. 430)

8

call...ed thee in right...eous...ness *cres*

call...ed thee in right...eous...ness *cres*

call...ed thee in right...eous...ness *cres*

Be ye come out as a--gainst a *cres*

--way with such a fellow from the *cres*

--way with such a fellow from the *cres*

and will hold, and *p* will hold thy

and will hold, and *p* will hold thy

and will hold, and *p* will hold thy

thief with swords and staves with swords and

earth for it is not fit that he should live The

earth for it is not fit that he should live The

(H. 430) *sf* *p*

hand and keep thee. When thou passest through the
 hand and keep thee. When thou pass est through the
 hand and keep thee. When thou pass est through the
 staves. When I was dai ly with you in the
 soul that sin neth it shall die a -- way with such a
 soul that sin neth it shall die a -- way with such a
 wa ters I will be with
 wa ters I will be with
 wa ters I will be with
 wa ters I will be with
 tem ple ye stretched forth. no
 fel ... low with such a fel ... low from the earth for it is not
 fel ... low with such a fel ... low from the earth for it is not

thee and through the ri- vers they

thee and through the ri- vers they

thee and through the ri- vers they

hands a- gainst me; ye stretch- ed forth no

fit that he should live the soul that sin- neth it shall

fit that he should live the soul that sin- neth it shall

shall not.... o- ver- flow thee they

shall not.... o- ver- flow thee and through the

shall not o- ver- flow thee and through the

hands a- gainst me; ye

die a- way with such a fel- low from the earth for it

die a- way with such a fel- low from the earth for it

(H.430)⁸

shall..... not they shall not.....

ri-----vers they shall not shall not

wa-----ters they shall not shall not

stretch -- ed forth no hands against me;

is not fit that he should live. The soul that

is not fit that he should live. The soul that

f *dim*

p o-----ver flow thee.

p o-----ver flow thee.

p o-----ver flow thee.

against me.....

p sin _ neth, the soul that sin _ neth it shall

p sin _ neth, the soul that sin _ neth it shall

p

I will be with thee

I will be with thee

I will be with thee

I will be with thee

But this is your hour

die. A way with such a fel... low The soul that

die. A way with such a fel... low The soul that

p I will be with thee Through the ri... vers

p I will be with thee and through the ri... vers

p I will be with thee and through the ri... vers through the ri... vers

p and the power of dark... ness but this is your hour

p sin-neth it shall die, shall die.

p sin-neth it shall die, shall die.

pp (H.430)

they shall not..... o ver.

They shall not o ver.

they shall not they shall not o ver.

and the power of dark

The soul that sin-neth it shall

The soul that sin-neth it shall

flow thee

flow thee.

flow thee

ness

But this but

die. *f* The soul, the soul that sin-neth

die. *f* The soul, the soul that sin-neth

p *col canto.*

sf *dim* *sf*

sf *p* *sf*

(H. 430)

a Tempo.

125

this is *p* your hour *f*
Shall die..... a way with such a
p Shall die..... a way with such a *p*



rall But this is your hour and the power of darkness, this is your
fel - low The soul that
p fel - low The soul that
col canto.



hour and the power of darkness.....
sin - neth shall die, shall die, shall
dim *dim*
sin - neth shall die, shall die, shall
sf p *pp*



Nº 19. Recit: (Contralto.) "THEN THE BAND AND THE CAPTAIN?"

Aria. (Soprano.) "THE LORD IS MY LIGHT."

H

Allegro.
M.M. ♩ = 112.

die.

die.

p

cres

p

cres

f

f

Contralto. *poco meno.*

Then the band and the

sf poco meno.

p

sf

dim

Cap - - - tain and of - - - fi - - - cers of the Jews

dim

Lord..... is my light and my sal -

p

This system contains measures 1 through 4. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *p* (piano) at measures 3 and 4.

--va ----- tion The Lord is my light and my sal -

p

This system contains measures 5 through 8. The vocal line continues the melody from the previous system. The piano accompaniment provides harmonic support. Dynamic markings include *p* (piano) at measures 6, 7, and 8.

--va ----- tion..

dolce.

This system contains measures 9 through 12. The vocal line has a half rest in measure 9, then continues. The piano accompaniment features a more active, flowing texture. The marking *dolce.* (dolce) is present at the beginning of the system.

p

For in the time of trou - ble He shall hide me

This system contains measures 13 through 16. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *p* (piano) at the beginning and *f* (forte) at the end.

dim
..... in His pa-----vi-----lion. The Lord is my
dim
p
p

light and my sal-----va-----tion, for in the time of
cres
cres

trou-----ble He shall hide me in His pa-----vi-----lion.
cres *dim*
cres

marcato. The Lord is my light and my sal-
marcato.

First system of the musical score, measures 1-4. The vocal line begins with a forte (*f*) dynamic, marked with an accent (>) on the first note. The piano accompaniment also starts with a forte (*f*) dynamic. The lyrics are: "--va-tion for in the time of trou-ble He shall hide me in His pa-". The system concludes with a piano (*p*) dynamic marking.

Second system of the musical score, measures 5-8. The vocal line continues with the lyrics: "--vi-----lion. He shall set me up upon a". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The system ends with a piano (*p*) dynamic marking.

Third system of the musical score, measures 9-12. The vocal line has the lyrics: "rock and hide me, hide me, in His pa-". There is a forte (*f*) dynamic marking with an accent (>) on the word "hide". The piano accompaniment includes a piano (*p*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Fourth system of the musical score, measures 13-16. The vocal line has the lyrics: "--vi-----lion. He shall, He shall set me up upon a". The piano accompaniment features a piano (*p*) dynamic marking and a crescendo (*cres*) marking. The system concludes with a piano (*p*) dynamic marking and the number (H.430) below the staff.

rock and hide me, and hide me in His pa-

sf *dim*

---vi --- lion. And now shall my head be lif--ted

rall *p* *a Tempo.*

up. a--bove mine e-----ne-mies round a--bout,

a--bove mine e-----ne--mies round a--bout.

p

The Lord is my light.... and my sal--

--va-tion, for in the time of trouble He shall hide me in His pa-

-vi lion, He shall,..... He... shall

set me, shall..... set me up up-on,..... up-on a

tratt:

rock, and now shall my head be lifted up a - bove..... mine en - e - mies round a -

col canto.

col canto.

cres

...bout.

p *animando.* *cres*

The Lord is my light, *cres*

p *cres*

f

is my light..... and my sal - va - tion

f

my salva - tion.

f

M. M. ♩ = 112.

sf *p* *sf* *f*

sf *p* *cres* *f* *sf*

sf *sf* *gva*

gva *sf* *p*

sf *p* *rall*

sf *p* *rall*

(H. 430)

Chorus. (Unaccompanied) "WE SEE JESUS"

135

P *Andantino.* M.M. $\text{♩} = 58.$

Contralti.

Tenori 1^{mi}

Tenori 2^{di}

Baritoni.

Bassi.

We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus who was made a

lit...tle low...er than the An...gels than the An...gels

lit...tle low...er than the An...gels than the An...gels

lit...tle low...er than the An...gels than the An...gels

lit...tle low...er than the An...gels for the

lit...tle low...er than the An...gels for the

for the suf-fer-ing of death..... crown -

for the suf-fer-ing of death..... crown -

for the suf-fer-ing of death..... crown -

suf-fer-ing of death..... crown...ed. with

suf-fer-ing of death..... crown -

----- ed with glo -- ry and ho -- nour crown --

----- ed with glo -- ry and ho -- nour crown --

----- ed with glo -- ry and ho -- nour *cres*

glo -- ry with glo -- ry and hon -- our crown - ed with

----- ed with glo -- ry and ho -- nour crown --

p ----- ed with glo -- ry and ho -- nour that He by the *sf dim*

p ----- ed with glo -- ry and ho -- nour that He by the *sf*

p crown -- ed with glo -- ry and ho -- nour that He by the *sf*

p glo -- ry with glo -- ry and ho -- nour that He by the *sf*

----- ed with glo -- ry and ho -- nour that He by the

sf dim grace of God should taste death for ev' -- ry man that He by the *cres*

sf dim grace of God should taste death for ev' -- ry man that He by the *cres*

sf dim grace of God should taste death for ev' -- ry man that He by the *cres*

sf dim grace of God should taste death for ev' -- ry man by the *cres*

grace of God should taste death for ev' -- ry man by the

grace of God should taste death for ev'ry

grace of God should taste death for ev'ry

grace of God should taste death for ev'ry

grace of God should taste death for ev'ry

grace of God should taste death for ev'ry

grace of God should taste death for ev'ry

Q

Soprano. Him hath God ex -

Contralto. Him hath God ex - al - - - - ted

Tenore. Him hath God ex -

Soprani e Contralti. man. Him hath God ex - al - - - - ted to

Tenori. CHORUS. man. Him hath God ex - al - - - - ted to

Bassi. man. Him hath God ex - al - - - - ted to

(H.430)

...al ...ted to be a Prince..... and a

to be a Prince and a Sa viour

...al ...ted to be a Prince..... and a

be to be a Prince..... and a

be to be a Prince and a

be to be a Prince..... and a

be to be a Prince..... and a

Sa viour Him hath God Hath God ex.

Him hath God ex

Sa viour Him hath God hath God ex.

Sa viour Him hath God ex

Sa viour Him hath God ex

Sa viour Him hath God ex

Sa viour Him hath God ex

(H. 430)

Prince a Prince and a

Prince a Prince and a

Prince a Prince and a

Prince a Prince and a

Prince a Prince and a

Prince a Prince and a

Sa viour and a Sa viour

Sa viour a Sa viour

Sa viour and a Sa viour

Sa viour, a Sa viour

Sa viour, a Sa viour

Sa viour, a Sa viour

(H.430) 8

the first be got ten of the dead

the first be got ten of the dead

the first be got ten of the dead

the first be got ten of the dead

the first be got ten of the dead

the first be got ten of the dead

the first be got ten of the dead

the first be got ten of the dead

and the Prince of the Kings of the earth.

and the Prince of the Kings of the earth.

and the Prince of the Kings of the earth.

and the Prince of the Kings of the earth.

and the Prince of the Kings of the earth.

and the Prince of the Kings of the earth.

and the Prince of the Kings of the earth.

and the Prince of the Kings of the earth.

Un-----to Him that lov-ed

Un-----to Him that lov-ed us and

Un-----to Him that lov-ed us un-to Him that loved us and

Un-----to Him that

Un-----to Him that

Un-----to Him that

us and wash-ed us from our sins in

washed us from our sins in

wash-----ed us from our sins in

lov...ed us, and wash...ed us from

lov...ed us, and wash...ed us from

lov...ed us, and wash...ed us from

His Own Blood and hath made

His Own Blood and hath made

His Own Blood and hath made

our sins in His Own Blood

our sins in His Own Blood, and hath made us

our sins in His Own Blood

us Kings and Priests un...to God

us Kings and Priests Un...to

us Kings and Priests

144

sf *>*

and hath made us

Kings and Priests un --- to God

sf and hath made us Kings and Priests un -- to

And His

God and His Fa --- ther

Un-----to God and His Fa-----

sf

Kings and Priests un --- to God and His Fa-----ther

..... and His Fa ----- ther

God and His Fa ----- ther

Fa ----- ther

ther to Him be

to Him be

to Him be

to Him be glo ry

to Him be

to Him be glo ry

glo ry

glo ry and do

glo ry and do min ion for

glo ry and do min ion for

glo ry and do min ion for

glo ry and do min ion for

glo ry and do min ion for

min ion.

ever and ever to Him be
 ever and ever to Him be
 ever and ever to Him be
 ever and ever to Him be
 ever and ever to Him be
 ever and ever to Him be

for ever and ever to
 glo-ry and do-min-ion
 glo-ry and do-min-ion
 glo-ry and do-min-ion
 glo-ry and do-min-ion
 glo-ry and do-min-ion
 glo-ry and do-min-ion
 Him be glo-ry and do-min-ion
 to Him be
 to Him be
 to Him be
 to Him be
 to Him be
 to Him be
 to Him be

[illegible][illegible]

ry and do

ry and do

ry and do

ry and do

glo ry and do

glo ry and do

min ion for

min ion for

min ion for

min ion for

min ion for

min ion for

min ion for

Choir parts (Soprano, Alto, Tenor, Bass):

System 1: e-ver and e-ver glo-ry and do

System 2: e-ver and e-ver glo-ry and do

Piano accompaniment:

System 1: Arpeggiated chords and melodic lines.

System 2: Arpeggiated chords and melodic lines.

(H. 430)

min ion for e ver and

min ion for e ver and

min ion for e ver and

min ion for e ver and

min ion for e ver and

min ion for e ver and

e ver A men

e ver A men

e ver A men, A men

e ver A men, A men

e ver A men, A men

e ver A men, A men

(H.430)

men, A men.

men, A men.

men, A men.

men, A men.

men, A men.

men, A men.

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The Manchester Weekly Post.

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of the Preparation of the Gospel of Peace' three numbers are given—a soprano recitative and quartette with chorus, a baritone air, and another chorus."

"Part II first illustrates 'The Shield of Faith.' This is done in five numbers, the first—an Instrumental Intermezzo—being introductory; to which follows a contralto recitative and chorus, a contralto air, a duet for soprano and tenor, and a chorus. 'The Helmet of Salvation' takes up three numbers—a tenor recitative and a trio for voices, a chorale and a tenor recitative and air. 'The Sword of the Spirit' covers three numbers—a choral recitative and chorus, a soprano air with chorus, and an unaccompanied chorus. This is the descriptive portion of the oratorio. The conclusion, which may be said to balance the Introduction, is made up of a tenor recitative and baritone air with a choral recitative between, and a final chorus. We have seen no work of this particular kind which is likely to acquire a wider popularity. It is not too simple for well-organized choirs in churches, chapels, and schools, and it is sufficiently important and artistic to win their sympathy and favour. The recitatives are many, and will require careful study and performance; but few choirs of any merit will fail to provide singers equal to them. The choruses are exceptionally attractive, having a melodious quality which is not always found in choruses. They are well put together, but offer no serious difficulties, chromatic or constructive. It will be observed that the contralto plays an important part in the work—a beautiful part, we will add. This fact alone should commend it to choirmasters and conductors. But every voice is well handled; and we repeat our sincere admiration of Mr. Roeckel's pictorial oratorio. Much skill has been displayed by Mrs. Alexander Roberts in providing the words. We endorse a note found on the title-page to the effect that the subject and treatment of this oratorio render it particularly suitable for church performance and services of song."

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